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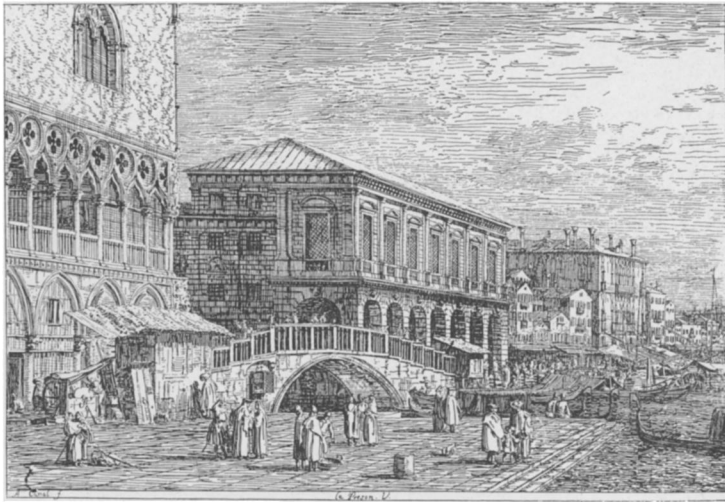
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THE PRISON, BY CANALETTO

## ACCESSIONS AND NOTES

**MEMBERSHIP.**—At the regular meeting of the Board of Trustees, held on October 21, Theodore Weston, a lifelong friend of the Museum and now its sole surviving Incorporator, and George S. Palmer were elected Honorary Fellows. The following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY  
MISS EDITH MALVINA WETMORE

FELLOW FOR LIFE  
FRANCIS P. GARVAN

SUSTAINING MEMBERS  
MRS. WILLIAM C. PEYTON  
S. S. ROSENSTAMM

Thirty-five persons were elected Annual Members.

**ETCHINGS BY CANALETTO.**—For the Department of Prints the Museum has recently acquired, in an old three quarters calf binding, bearing the library stamp of Craigie Hall, the "Vedute Altre prese da i Luoghi altre ideate da Antonio Canal . . ." It is to this book, containing thirty-one etchings, that Canaletto looks for fame

as etcher—the one other print indubitably by him being known only in the unique impression preserved in the Royal Print Room at Berlin. The exact date of issue of the set cannot be stated, but it appears to have been about 1749, shortly before Canaletto's break with Joseph Smith, then the English consul at Venice, to whom it is dedicated. Undoubtedly the making of the prints extended over some time, but it is probable that none were issued prior to the publication of the set, as states earlier than those contained in it are of the greatest rarity, and differ but in trifling detail. For practical purposes a bound set may be considered as containing the first states.

To the writer it seems as if Canaletto's etchings have rarely received the meed of praise they deserve. For some curious reason most etchers have been comparatively little interested in the specific qualities of sunlight, space, and air—they have centered their endeavors elsewhere, on character, textures, pattern, and the shadowiness of inclosed and artificially illuminated places. Whistler was fascinated by dusk and night and the way in

which buildings and ships floated in their dim mysteries. But Canaletto was the only one perhaps who loved dazzling sunlight and the wide and airy spaces that it brings forth. He saw how the contours and bulk of buildings tremble as seen through the bright heat of an Italian summer, how textures dissolve in the glare of noon, how urban vistas group themselves in far receding and orderly lines, and especially how in the full light of day there are no dense blacks, but that everywhere shadows are full of color, translucent, and alive with light.

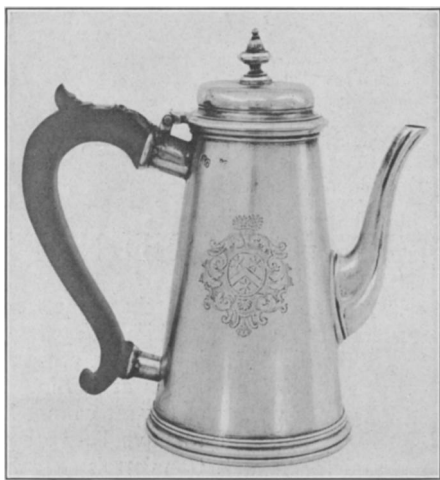
He sacrificed much to this—most of what by recent practice we have come to regard as particularly etching-like—but he succeeded most intelligently and charmingly in what he set out to do. Undoubtedly he was not dynamic, he was little bothered by imagination or emotion, but that certainly can hardly be held against him; for the reportorial and the decorative have always had their place, their most valuable place,

in the field of art. He was an artist of the eighteenth century, an Italian, above all a Venetian, and as such he was well bred, full of common sense, and extremely skilful. Virtuosity, with all that it implies, was his—his work so clear, so fluent, so transparent, his solutions of difficulties so easy and graceful, that his exceedingly great ability is not always at first sight apparent. As draughtsman, within his cheerfully accepted limitations, he stands alone. Some have etched buildings as architecture, interested in their weight, their shapes, their personality; others have drawn them as evocations of mood, of dreams, of memory; but Canaletto alone etched them as the media that make sun and air and

space visible. Like that of few other etchers is his work pleasant upon the wall—for it carries its suavity, its gravity, its cheerfulness with it, and it affords a sense of physical escape to the prisoned eye, as of a window perpetually open upon a smiling landscape that beckons one forth to freedom, the warm sun, and the open sky.

W. M. I., Jr.

AMERICAN SILVER.—Judge A. T. Clearwater has added to his collection of early American silver, and lent to the Museum, a



COFFEE POT, MAKER N. G.  
AMERICAN, XVIII CENTURY

small conical coffee pot of exquisite workmanship and unique character, bearing the mark of a hitherto little-known maker, it being marked N. G. in a double circle twice upon the body near the upper handle socket, and upon the bezel. There is engraved upon its side a coat of arms corresponding in all details with those borne by the Cruttendon (Cruttenden) family of England, which are azure, a fess argent, between

three estoiles wavy (6) gold. Upon the bottom is inscribed I. C. in old Colonial Roman letters. The Cruttendon family was represented in America at an early period. The arms also bear some resemblance to those carved upon the tombstone of the Very Reverend Dean Richard Checkley, who died in 1742, and is buried in the Granary Burial Ground in Boston.

A JAPANESE FIGURE OF JISO. The Japanese Jiso Bosatsu, in other words, the Buddhistic Bodhisattva Kshitegarbha, is preëminently the helper of children, the patron of women, travelers, and those who suffer, the kindly being who goes about with a ringed staff to frighten away the

insects which might be trodden under foot.

He is represented as a priest with shaven head and long robes. In his right hand he holds the staff Shakujo and in the left the sacred jewel Mani, symbol of purity.

The Museum has acquired a wooden figure of Jiso, which is at present in the Room of Recent Accessions. This dates from the Kamakura period, 1186-1333; it is made of wood, hollow inside, and was originally lacquered and the robes decorated with an elaborate design in gold lines. Early in the eighteenth century the figure was placed on a new stand and probably repaired and lacquered all over, presumably to harmonize with the hands and face which had been darkened by centuries of incense smoke.

For the Japanese collector this figure has the unusual advantage of wearing a kind of early slippers, instead of having the customary bare feet, and a petticoat under his robe, which is also out of the ordinary. To us the noble bearing of the figure and its distant kindliness will appeal more strongly.

S. C. B. R.

#### WORK IN DESIGN BY

PARIS CHILDREN.—From November 14 to November 23 a selection from an exhibition of drawings made by children in the elementary schools of Paris during the war will be shown in Class Room B. Frank H. Collins, director of drawing in the elementary schools of the city, will address different groups of public school teachers in the exhibition room on November 14, 15, 18, and 20, at 3:30 p. m. and on November 16 at 10 a. m.

LECTURES FOR ELEMENTARY AND HIGH SCHOOL PUPILS.—Of the six lectures planned by the Museum Instructors in coöperation with the Instructors of the American Museum of Natural History, four are yet to be given, as follows:

#### NEW YORK CITY:

A. Early History of New York, by Roy W. Miner.

Monday, November 18, at 3:30 p. m., at the American Museum of Natural History.

B. Sky-Scrapers of New York, by Homer E. Keyes (Dartmouth College).

Wednesday, November 20, at 3:30 p. m. at the Metropolitan Museum of Art.

#### THE WAR ZONE:

A. War Zone of Belgium and France, by Ann E. Thomas.

Friday, December 6, at 3:30 p. m. at the American Museum of Natural History.

B. The Arts of Belgium, by Agnes L. Vaughan. Wednesday, December 11, at 3:30 p. m. at the Metropolitan Museum of Art.



JISO BOSATSU  
JAPANESE, KAMAKURA PERIOD

LECTURES FOR THE DEAF.—The following quotation from the *Everywoman's World* for July calls attention to a

phase of museum activity that deserves emphasis:

"Three years ago the Metropolitan Museum in New York opened its doors in an educational way to the deaf. It was the first institution to lead the way and great is the hope that many more will follow. To Miss Walker was given the distinction of being the first and only lecturer. She gives four talks to the deaf during the year, the last one being given

to deaf children. Her subject throughout is Art, as that makes a wider appeal than Music or Drama. In speaking of her absorbing work, she lays particular emphasis upon the prevention of morbidity, uselessness, helplessness in those who have partially or totally lost their hearing.

"Our immediate concern," she says, 'should be for our soldiers. We must make them realize that contact with the world is still possible and that financial independence is still within their reach. Indeed, in many ways their loss can be transformed into their gain. The concentration of a deaf person is something to be envied, and is quite an asset. In a crowded, noisy, busy office, a man who has lost his hearing is able to do twice the amount of work with half the nervous tension of a normal clerk. He is not distracted by the thousand interruptions that the other has to bear.'"

We are glad to announce the remaining lectures in Miss Walker's course for this season, in the hope that this notice may reach the eye of some who have not known hitherto of this source of enjoyment. The lectures, given in Class Room A, are open without tickets to all who read the lips.

#### FOR ADULTS

November 23, at 3 p. m. A Group of Modern Bronzes.

March 15, at 3 p. m. James Abbott McNeill Whistler.

April 12, at 3 p. m. William M. Chase

#### FOR CHILDREN

May 7, at 11 a. m. The Tomb of a King.

EDUCATIONAL WORK IN THE MUSEUM.—When the educational work for which the Museum is directly responsible—the classes and seminars conducted by the Museum, the lectures and story-hours given under its auspices, the appointments met in the Museum by members of the Museum Staff—has all been enumerated, the record of the educational work carried on in the Museum is not yet complete: for there is a growing use of the teaching facilities afforded by the Museum galleries, class rooms, and lecture hall on the part of public and private schools, colleges, art associations, and individuals. This is evi-

denced by the following list of institutions and lecturers who have recently begun at the Museum their teaching activities for the winter season: New York University, Hunter College, Columbia University, Barnard College, and Teachers' College; the Friends' School, the Ballard School, the School of Liberal and Fine Arts, the National Training School, the School of Ethical Culture, the Dearborn-Morgan School, Miss Chapin's School, the Lehman-Leete School, the Gunnery School, Miss Spence's School, the Scudder School, Miss Deverell's French School, Miss Hopkins' School, the Brearley School, Hansen's School of Art, the Comstock School, the Finch School, Packer Institute, Mme. Rieffel's French School, and Mme. Skerten's School; the School Art League; and Dr. George H. Kriehn, Dr. George Leland Hunter, Miss Neale, and Miss Wangeman. This list is exclusive of public schools. Students from Cooper Union, the Art Students League, New York School of Fine and Applied Art, the New York School of Applied Design for Women, and the Fashion Academy have also been working by themselves from the Museum objects. The Museum extends a hearty welcome to all who thus utilize its collections, and stands ready to assist them in every possible way. Others who have not yet taken advantage of the Museum for object teaching but desire to be asked to communicate with the Secretary.

THE CHILDREN'S HOUR.—In addition to the Sunday afternoon story-hours for children, and those on Saturday mornings for the children of members of the Museum, which began for the season on November 2, every Wednesday afternoon from 3:30 until 5 o'clock Class Room B is reserved for the children, who congregate there under Miss Chandler's direction for a more intimate study of Museum objects than is possible with the larger groups attending the story-hours. All children are welcome. Books to read, games to play, objects to draw from, little journeys through the Museum galleries under the conduct of one of their own number, all these make the hour pleasantly varied; and all are carefully

planned around one central theme closely connected with a story already told, to accomplish a definite result, strengthening the impression created by the story and driving home the truth it was intended to teach. The familiarity with objects that possess beauty and harmony of line and shape and color thus acquired must result, we believe, in an unconscious training of taste and appreciation.

AMONG MUSEUM MEN IN SERVICE.—The Museum is receiving news from time to time of the welfare of those who went from its service into the war, and are now either with the forces abroad or in camps or naval stations in this country.

Word has just been received that Capt. H. E. Winlock, who has been for some time instructor in our American Heavy Artillery School in France, has recently been promoted to the rank of Major in the same branch of the service.

Albert B. Nixon, who has been in our army in France since last spring, as Sergeant in Co. I of the 306th Infantry, was recently commissioned Second Lieutenant and has been detailed to Co. D of the 311th Infantry.

Word has been received from Lieutenant Arthur C. Mace, who has been in the British army since the first year of the war, that he is still with the British force coöperating with the Italian army in northern Italy, where he has been during the past year.

Norman de Garis Davies recently volunteered for service as an ambulance driver with the British forces on the Balkan front and has now arrived there.

Letters have recently come from Sergeant Russell A. Plimpton, now at the front, where he is connected with Battery D of the 306th Field Artillery in the work of camouflage. He records his visit to a church in a small town which had just been evacuated by the Germans. Finding the vestments of the clergy scattered about on the dusty floor, he gathered them up, folded them, and put them away to await the return of their owners—an occupation suggesting many a museum hour.

Lieutenant Durr Friedley is in the Cam-

ouflage Detachment of the Aërial Observers School at Langley Field, Hampton, Va.

William M. Milliken has been commissioned a Second Lieutenant and is across with an aviation squadron of the Signal Reserve Corps.

Sergeant Oscar W. Aubé is connected with the 1st Motor Mechanics Regiment of the Signal Corps Air Service in France.

Stanley T. Rowland for about a year has acted as orderly in a base hospital at C——t; at the last account he was serving as surgeon's assistant in giving anaesthetic.

Stephen Grancsay has been attached to the Quartermaster's Corps at the port of St. N——. For over a year he has helped in ordering supplies and attending to their transportation. He has served also as interpreter.

S. Marchat, armorer, returned at the outbreak of the war as a French reservist and was placed in charge of a branch of a large auto repair shop in or near Paris.

Robert A. Gordon has been commissioned a Second Lieutenant and attached to the 422d Telegraph Battalion at Camp Vail, Little Silver, N. J.

Herbert L. Doyle, after rising to the rank of Sergeant Major and seeing service at the front, was sent to Paris to the officers' training school, where he has just received a commission as Second Lieutenant.

John W. Myers, now a Sergeant in the Quartermaster's Corps, is stationed at Base Hospital 202.

Gaetano Cecere is with the American Expeditionary Force in France, in the Camouflage Section of Company B of the 40th Engineers.

THE FOURTH LIBERTY LOAN.—One hundred and sixty-three of the men and women in the service of the Museum subscribed to the Fourth Liberty Loan, most of them upon the instalment plan of payment which was offered to them by the Trustees. The amount of the subscriptions thus received was \$22,300, and in addition the trustees of the Employees' Association subscribed for \$2,000, making a total of \$24,300 contributed inside the Museum.